

# School of Intonation

On an Harmonic Basis  
for

Violin  
in XIV PARTS

by

Otakar Ševčík

OP. 11.

Contents of  
Book II.

## ELEMENTARY STUDIES

Price Each Part  
\$1.50

FROM THE 2<sup>nd</sup> TO THE 7<sup>th</sup> POSITION

**PART V:** INTRODUCTION TO THE POSITIONS (2<sup>nd</sup> to 7<sup>th</sup>).—Placing the Fingers on one String.—*Diatonic Succession of Five Tones.*—Passing from one String to another.—*Intonation of Intervals relative to an Open String.*—Exercises within the Compass of Five Tones.

**PART VI<sup>a</sup>:** The Semi-tone and Tritone in the Major Keys of C, F, G, B<sup>b</sup>, D and E<sup>b</sup>, with 374 Rhythmical Exercises.

**PART VI<sup>b</sup>:** The Semi-tone and Tritone in the Major Keys of A, A<sup>b</sup>, E, D<sup>b</sup>, B and G<sup>b</sup>, with 316 Rhythmical Exercises.

**PART VI<sup>c</sup>:** REMARKS ON INTERPRETATION.—REMARKS ON THE TREMOLANDO (with Exercises).—40 Duettinos (*Bohemian Melodies*) for Two Violins, as Studies for Interpretation, Position and Bowing.

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# PART VI<sup>a</sup>, VI<sup>b</sup>, VI<sup>c</sup>.

2<sup>nd</sup>-7<sup>th</sup> Position.

The Semi-tone and Tritone  
in all Major Scales in the 2<sup>nd</sup>-7<sup>th</sup>  
Position

and

Rhythmical Major Scales  
for the development of Bowing in the  
higher Positions with 690 Exercises.  
Followed by 40 Duettinos.

## PART VI<sup>a</sup>.

Contents.

The Semi-tone and Tritone in the  
Major keys up to 2 sharps and 3  
flats (C, F, G, B<sup>b</sup>, D and E<sup>b</sup>) with 374  
Rhythmical Exercises.

Semi-tone and Tritone in C major (2<sup>nd</sup>-  
7<sup>th</sup> Position) with rhythmical exercises.

2<sup>nd</sup> Position.

# ABTEILUNG VI<sup>a</sup>, VI<sup>b</sup>, VI<sup>c</sup>.

2-7 Lage.

Der Halbton und Triton  
in allen Dur-Tonarten in der 2-  
7. Lage

und

Rhythmisierte Dur-Tonleitern  
zur Ausbildung des Bogenstri-  
ches in den höheren Lagen mit  
690 Übungen. Dazu 40 Duettinen.

## ABTEILUNG VI<sup>a</sup>.

Inhalt.

*Der Halbton und Triton in den  
Dur-Tonarten bis zu 2 Kreuzen  
und 3 Beenen (C, F, G, B, D und Es)  
mit 374 rhythmischen Übungen.*

1.

*Halbton und Triton in C-dur (2-7.  
Lage) mit rhythmischen Übungen.*

2. Lage.

# PARTIES VI<sup>a</sup>, VI<sup>b</sup>, VI<sup>c</sup>.

2<sup>me</sup>-7<sup>me</sup> Position.

Le Demi-ton et le Triton  
dans les tons majeurs à la 2<sup>me</sup>-7<sup>me</sup>  
position

et

Gammes Majeures Rythmiques  
pour développer le coup d'archet aux  
positions supérieures avec 690 exer-  
cices. Suivies de 40 Duettinos.

## PARTIE VI<sup>a</sup>.

Table des Matières.

Le Demi-ton et le Triton dans les tons  
majeurs jusqu'aux tons en 2 dièses et  
3 bémols (Ut, Fa, Sol, Sib, Re et Mi) a-  
vec 374 Exercices rythmiques.

Demi-ton et Triton en Ut majeur (2<sup>me</sup>-  
7<sup>me</sup> position) avec exercices rythmiques.

2<sup>me</sup> Position.

The musical score consists of six staves of rhythmic exercises in C major, 2nd position. The exercises are numbered 1 through 6. Each staff contains various musical notations including eighth notes, quarter notes, and rests, with fingerings (1, 2, 3, 4) and breath marks (circles with a dot) indicated. The exercises are designed to develop bowing technique and rhythm in the higher positions.





Rhythmical exercises.

*Rhythmische Übungen.*

Exercices rythmiques.



\*) During the rests the bow remains on the string.

\*) Während der Pausen wird der Bogen auf der Saite behalten.

\*) Pendant les silences l'archet reste toujours sur la corde.



3<sup>rd</sup> Position.

3. Lage.

3<sup>me</sup> Position.

1.

2.

Rhythmical exercises.

*Rhythmische Übungen.*

Exercices rythmiques.

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.



1.

2.

Rhythmical exercises.

*Rhythmische Übungen.*

Exercices rythmiques.

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.



5<sup>th</sup> Position.

5. Lage

5<sup>me</sup> Position.

1.

2.



Rhythmical exercises.  
*Rhythmische Übungen.*  
 Exercices rythmiques.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

6<sup>th</sup> Position.

1<sup>d</sup>.  
 6. Lage.

6<sup>me</sup> Position.

1. IV 3 4 3



2.

(1)

Rhythmical exercises.  
*Rhythmische Übungen.*  
Exercices rythmiques.

[illegible]




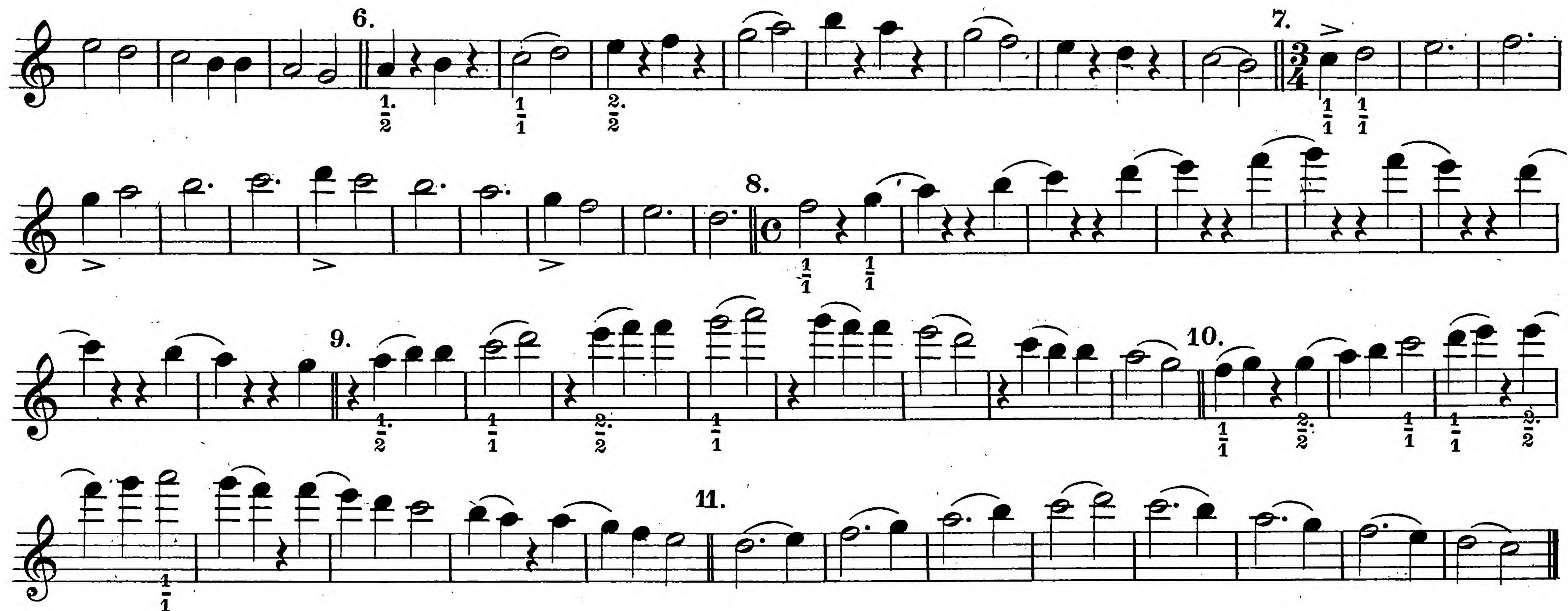
1. 

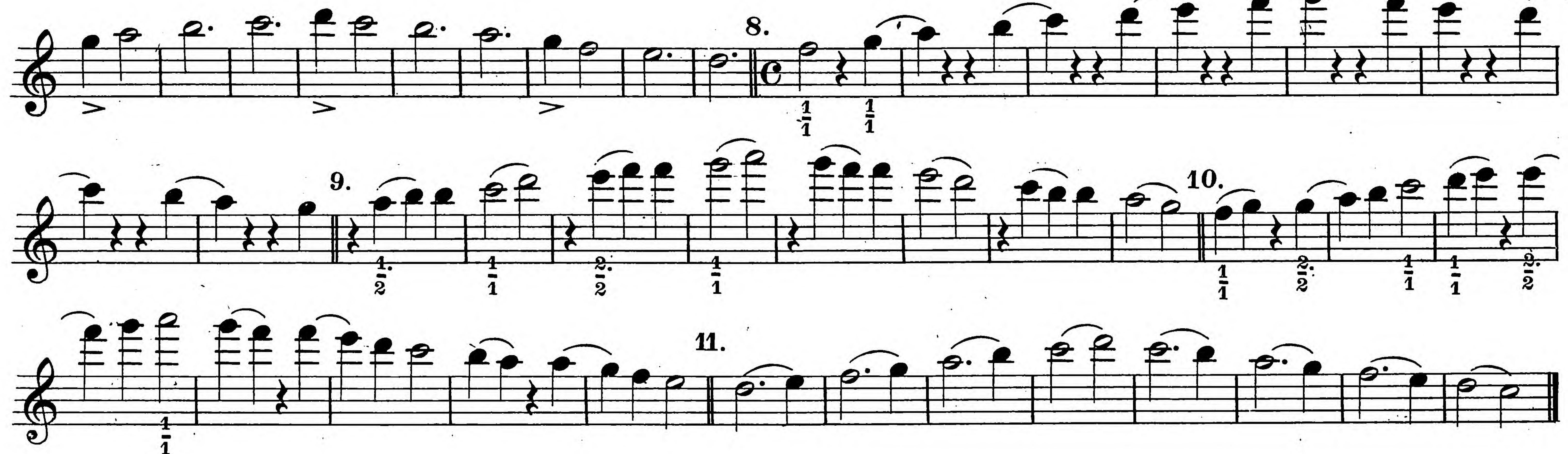
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Rhythmical exercises.  
*Rhythmische Übungen.*  
 Exercices rythmiques.


1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

9. 

10. 

11. 



## 2.

Semi-tone and Tritone in F major  
(2<sup>nd</sup>-7<sup>th</sup> Position).

Scale of F major with rhythmical  
changes.

*Halbton und Triton in F dur  
(2.-7. Lage).*

*Rhythmisierte F dur Tonleiter.*

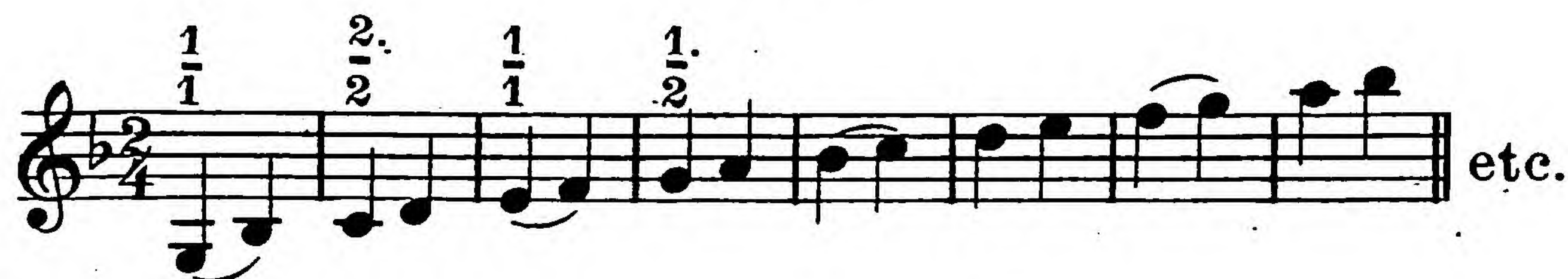
Demi-ton et Triton en Fa majeur  
(2<sup>me</sup> à 7<sup>me</sup> position.)

Gamme rythmique de Fa majeur.

2<sup>nd</sup> Position.

2. Lage.

2<sup>me</sup> Position.



1. etc.

etc.

etc.

etc.

etc.

etc.

2. etc.

etc.

etc.



### 3<sup>me</sup> Position.

Ševčík Op. 11. VI<sup>a</sup>



**Rhythmical exercises.**  
*Rhythmische Übungen.*  
**Exercices rythmiques**

Exercices rythmiques

1.  $\frac{1}{1}$   $\frac{1}{1}$   $\frac{1}{2}$

2.  $\frac{1}{1}$   $\frac{1}{1}$

3.  $\frac{1}{1}$   $\frac{1}{2}$

4.  $\frac{1}{1}$   $\frac{1}{1}$   $\frac{1}{2}$   $\frac{1}{1}$

5.  $\frac{3}{4}$   $\frac{1}{1}$   $\frac{3}{4}$

6.  $\frac{3}{4}$

7.  $\frac{1}{1}$

8.  $\frac{1}{1}$   $\frac{1}{2}$

9.  $\frac{1}{1}$

2b.

### 4<sup>th</sup> Position.

#### 4. Lage.

#### 4<sup>me</sup> Position.





Rhythmical exercises.  
*Rhythmische Übungen.*  
 Exercices rythmiques.



5<sup>th</sup> Position.

2<sup>c</sup>.  
 5. Lage.

5<sup>me</sup> Position.





The image displays three staves of musical notation for the song 'The Rose Tree'. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains a melody with various note values, including eighth and sixteenth notes, and rests. A '2.' is written at the beginning, and a '1' is written below the first measure. The second staff continues the melody, featuring a '1' below the first measure and a '1' below the last measure. The third staff continues the melody, featuring a '1' below the first measure and a '1' below the last measure. The notation includes various musical symbols such as notes, rests, and bar lines.

**Rhythmical exercises.**  
*Rhythmische Übungen.*  
**Exercices rythmiques.**

Exercises by techniques.

1.  $\frac{1}{2}$  IV  $\frac{1}{1}$   $\frac{1}{2}$   $\frac{1}{1}$

2. V  $\frac{1}{1}$   $\frac{1}{2}$

3.  $\frac{1}{1}$   $\frac{2}{2}$   $\frac{1}{1}$

4.  $\frac{1}{2}$   $\frac{1}{1}$   $\frac{2}{2}$   $\frac{1}{1}$

5.  $\frac{1}{1}$   $\frac{2}{2}$   $\frac{1}{1}$

6.  $\frac{1}{1}$   $\frac{3}{4}$   $\frac{1}{1}$   $\frac{3}{4}$

7.  $\frac{2}{2}$   $\frac{1}{2}$

8.  $\frac{3}{4}$

9.  $\frac{1}{2}$   $\frac{1}{1}$   $\frac{2}{2}$   $\frac{1}{1}$   $\frac{1}{1}$

### 6<sup>th</sup> Position.

2<sup>d</sup>.  
6. Lage.

### 6<sup>me</sup> Position.

[illegible]



Measures 1-10 of the rhythmic exercises. The notation is in treble clef with a key signature of one flat (B-flat). The exercises involve various rhythmic patterns, including eighth and sixteenth notes, rests, and fingerings (1, 2, 3, 4). Measure 4 is marked with a Roman numeral 'IV'. Measure 9 is marked with a Roman numeral 'V'. Measure 10 is marked with a Roman numeral 'VI'.

Rhythmical exercises.  
*Rhythmische Übungen.*  
 Exercices rythmiques.

Measures 11-20 of the rhythmic exercises. The notation is in treble clef with a key signature of one flat (B-flat). The exercises involve various rhythmic patterns, including eighth and sixteenth notes, rests, and fingerings (1, 2, 3, 4). Measure 11 is marked with a Roman numeral 'IV'. Measure 12 is marked with a Roman numeral 'V'. Measure 13 is marked with a Roman numeral 'VI'. Measure 14 is marked with a Roman numeral 'VII'. Measure 15 is marked with a Roman numeral 'VIII'. Measure 16 is marked with a Roman numeral 'IX'. Measure 17 is marked with a Roman numeral 'X'. Measure 18 is marked with a Roman numeral 'XI'. Measure 19 is marked with a Roman numeral 'XII'. Measure 20 is marked with a Roman numeral 'XIII'.



7<sup>th</sup> Position.

7. Lage

7<sup>me</sup> Position.

1.

2.

Rhythmical exercises.  
*Rhythmische Übungen.*  
 Exercices rythmiques.

1.

2.

4.

5.

6.

7.

8.

9.



Semi-tone and Tritone in G major  
(2nd-7th position.)  
Scale of G major with rhythmical  
changes.

*Halbton und Triton in G dur (2.-7.  
Lage.)*  
*Rhythmisierte G-dur Tonleiter.*

Demi-ton et Triton en Sol majeur  
(2<sup>me</sup>-7<sup>me</sup> Position.)  
Gamme rythmique de Sol majeur.

2nd Position.

2. Lage.

2<sup>me</sup> Position.

The musical score is written in treble clef with a key signature of one sharp (F#). It consists of two main parts, labeled 1. and 2. Each part contains multiple staves of music. Part 1 starts with a treble clef and a key signature of one sharp. It includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Part 2 also starts with a treble clef and a key signature of one sharp. It includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The score is written in a standard musical notation style with a key signature of one sharp (F#).



Rhythmical exercises.  
*Rhythmische Übungen.*  
 Exercices rythmiques.

First system of rhythmic exercises, measures 1-7. The exercises are written on a single staff in treble clef with a key signature of one sharp (F#). Measure numbers 1 through 7 are indicated above the staff. Various rhythmic values and fingerings (e.g., 1/2, 1/4, 1/1, 2/2) are written below the notes.

3a.

3rd Position.

3. Lage.

3<sup>me</sup> Position.

Second system of rhythmic exercises, measures 1-7. The exercises are written on a single staff in treble clef with a key signature of one sharp (F#). Measure numbers 1 through 7 are indicated above the staff. Various rhythmic values and fingerings (e.g., 1/2, 1/4, 1/1, 2/2) are written below the notes.



3<sup>b</sup>.

#### 4. Lage.

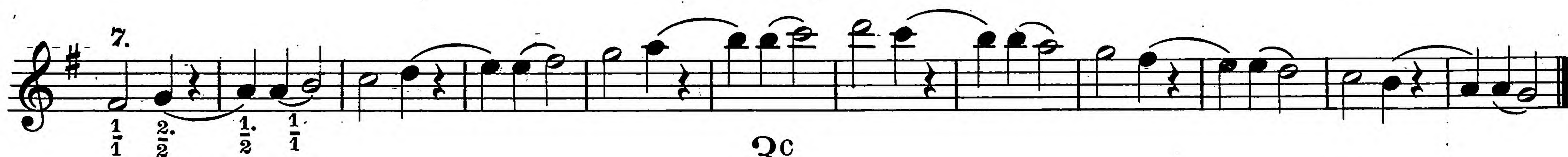
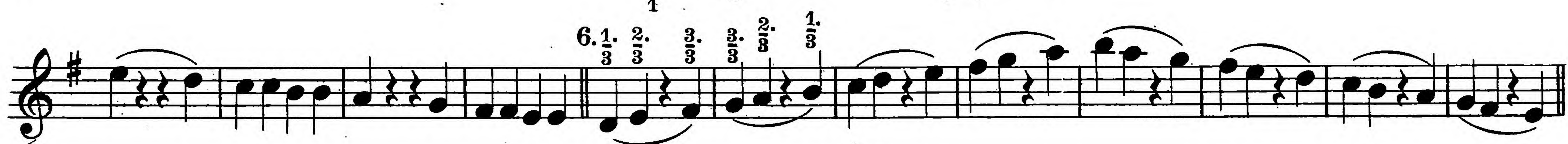
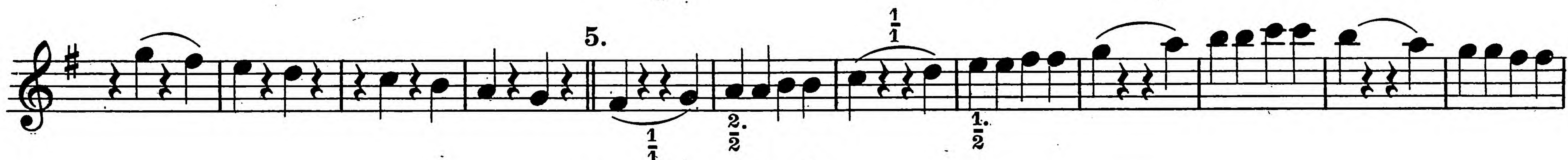
#### 4<sup>me</sup> Position.

Ševčík Op.11. VIa





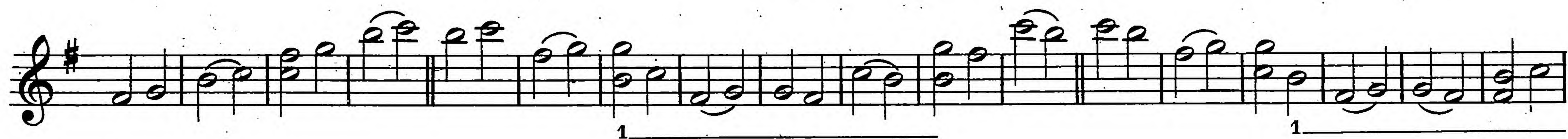
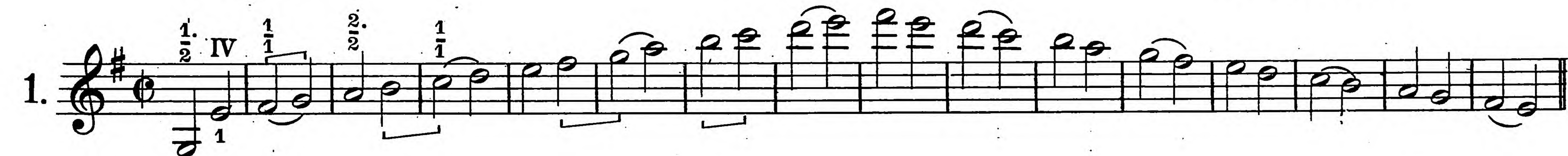
Rhythmical exercises.  
*Rhythmische Übungen.*  
 Exercices rythmiques.



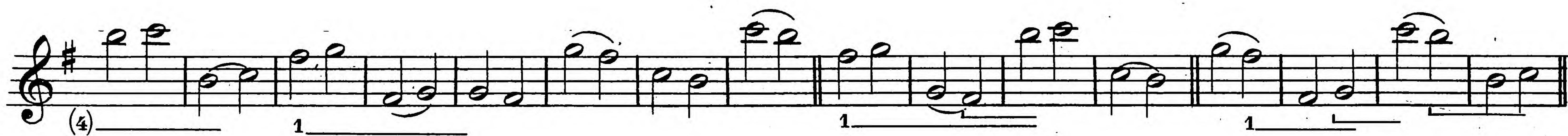
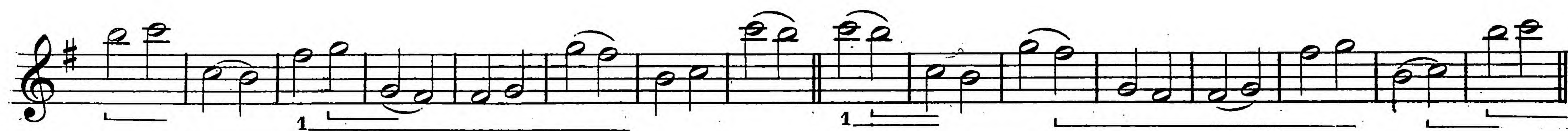
5th Position.

3<sup>c</sup>.  
 5. Lage.

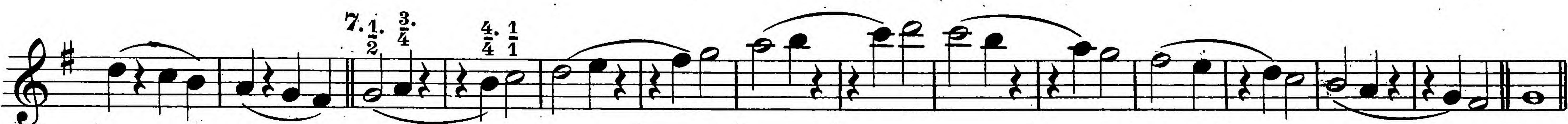
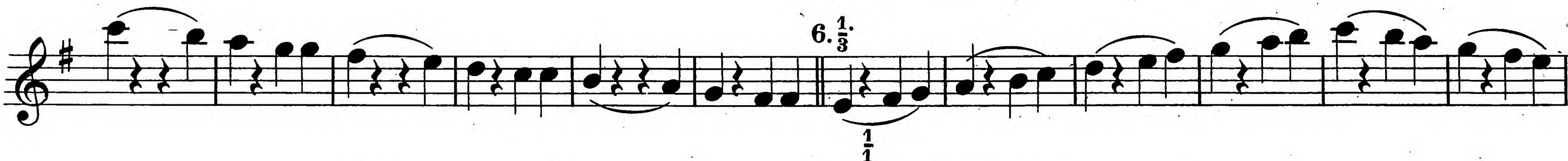
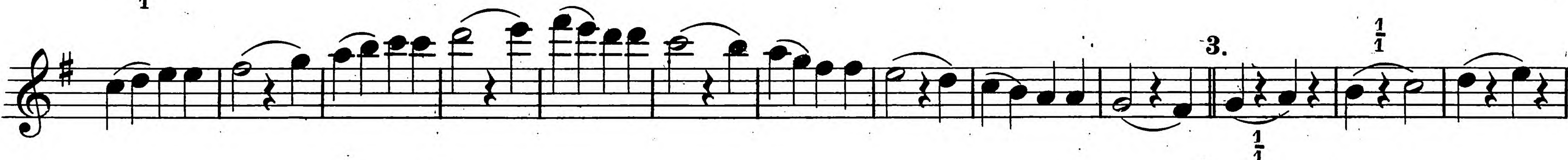
5me Position.







Rhythmical exercises.  
*Rhythmische Übungen.*  
 Exercices rythmiques.





6<sup>th</sup> Position.

6. Lage.

6<sup>me</sup> Position.

1.

2.

Rhythmical exercises.

*Rhythmische Übungen.*

Exercices rythmiques.

1.

2.

3.


4.


5.

6.

7.



1. 

2. 

Rhythmical exercises.  
Rhythmische Übungen.  
Exercices rythmiques.

1. 



## 4.

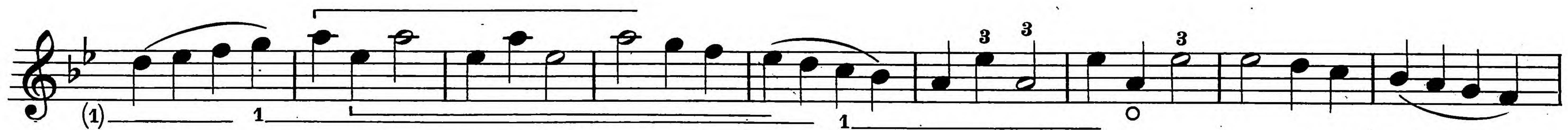
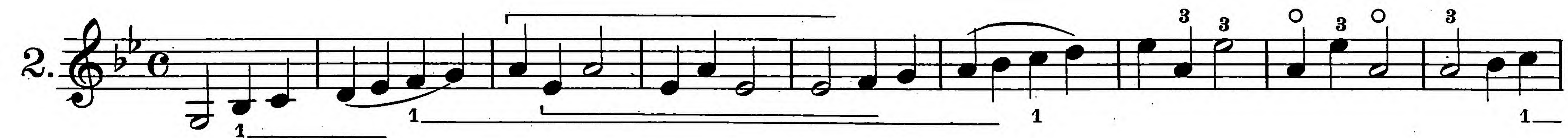
Semi-tone and tritone in B $\flat$  major.  
Scale of B $\flat$  major with rhythmical  
changes.

*Halbton und Triton in B dur.*  
*Rhythmisierte B dur Tonleiter.*

Demi-ton et Triton en Si $\flat$  majeur.  
Gamme rythmique de Si $\flat$  majeur.

2<sup>nd</sup> Position.

2. Lage.

2<sup>me</sup> Position.



[illegible]

4<sup>a</sup>.  
3. Lage..

### 3<sup>me</sup> Position.



Rhythmical exercises.  
*Rhythmische Übungen.*  
Exercices rythmiques.

Exercices rythmiques.

1.  $\frac{1}{1}$   $\frac{2}{2}$   $\frac{1}{1}$   $\frac{1}{2}$

2.  $\frac{1}{1}$   $\frac{1}{1}$   $\frac{1}{2}$

3.  $\frac{1}{2}$   $\frac{1}{1}$   $\frac{2}{2}$

4.  $\frac{2}{2}$   $\frac{1}{1}$   $\frac{1}{2}$

5.  $\frac{1}{1}$   $\frac{1}{1}$

6.  $\frac{1}{3}$   $\frac{1}{1}$   $\frac{1}{1}$   $\frac{1}{1}$

7.  $\frac{1}{1}$

8.  $\frac{1}{3}$   $\frac{1}{1}$   $\frac{3}{3}$   $\frac{1}{1}$

9.  $\frac{1}{3}$   $\frac{1}{1}$   $\frac{3}{3}$   $\frac{1}{1}$

10.  $\frac{1}{1}$   $\frac{3}{3}$   $\frac{1}{1}$   $\frac{1}{3}$

11.  $\frac{1}{1}$   $\frac{1}{1}$   $\frac{1}{1}$   $\frac{1}{1}$



4<sup>th</sup> Position4<sup>b</sup>.  
4. Lage.4<sup>me</sup> Position.

1.

2.

Rhythmical exercises.  
*Rhythmische Übungen.*  
Exercices rythmiques.

1.

3.

4.

5.

6.



7.  $\frac{1}{1}$   $\frac{1}{1}$   $\frac{1}{2}$   $\frac{2}{2}$   $\frac{2}{2}$   $\frac{1}{2}$

8.  $\frac{1}{1}$   $\frac{1}{1}$   $\frac{1}{3}$

9.  $\frac{1}{1}$   $\frac{1}{1}$   $\frac{1}{3}$

10.  $\frac{1}{1}$   $\frac{1}{1}$   $\frac{1}{3}$   $\frac{2}{2}$   $\frac{1}{1}$

11.  $\frac{2}{4}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{1}$   $\frac{1}{1}$   $\frac{2}{2}$   $\frac{2}{2}$   $\frac{1}{1}$   $\frac{1}{1}$

### 5<sup>th</sup> Position.

*5. Lage.*

### 5<sup>me</sup> Position.

1.

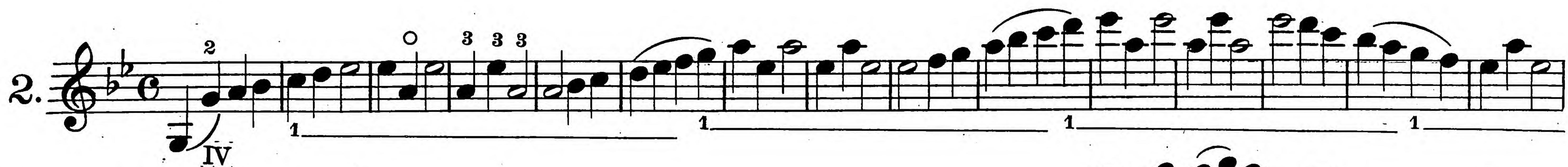
2.



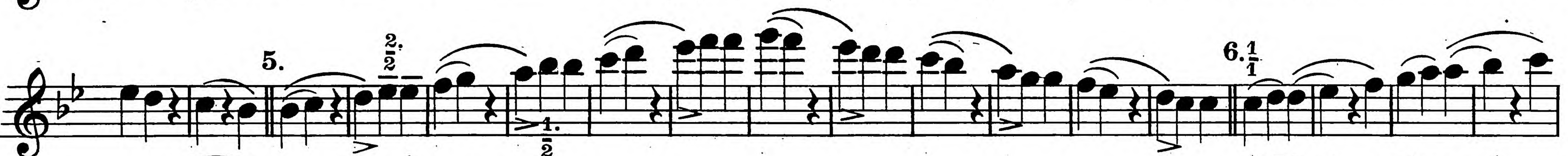
### 6<sup>me</sup> Position.

Ševčík Op.11.VIa

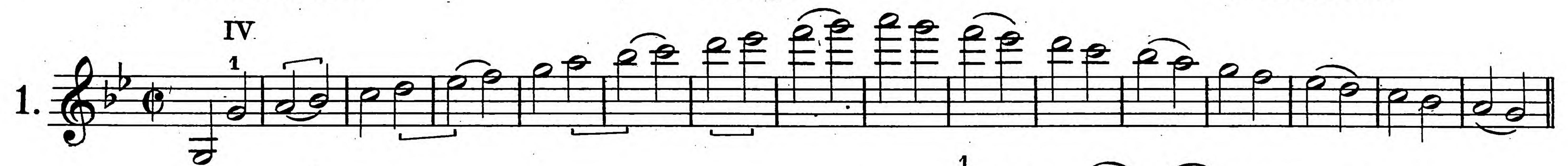




Rhythmical exercises.  
*Rhythmische Übungen.*  
 Exercices rythmiques.



7<sup>th</sup> Position. 4<sup>e</sup>.. 7. Lage. 7<sup>me</sup> Position.





2.

Rhythmical exercises.  
*Rhythmische Übungen.*  
 Exercices rythmiques.

1.

3.

4.

5.

6.

7.

8.

9.

10.



## 5.

Semi-tone and tritone in D major (2<sup>nd</sup>-7<sup>th</sup> position).  
Scale of D major with rythmical changes.

*Halbton und Triton in D dur.*  
(2.-7. Lage).  
*Rhythmisierte D-dur Tonleiter.*

Demi-ton et Triton en Ré majeur  
(2<sup>me</sup>-7<sup>me</sup> position).  
Gamme rythmique de Ré majeur.

2<sup>nd</sup> Position.

2. Lage.

2<sup>me</sup> Position.

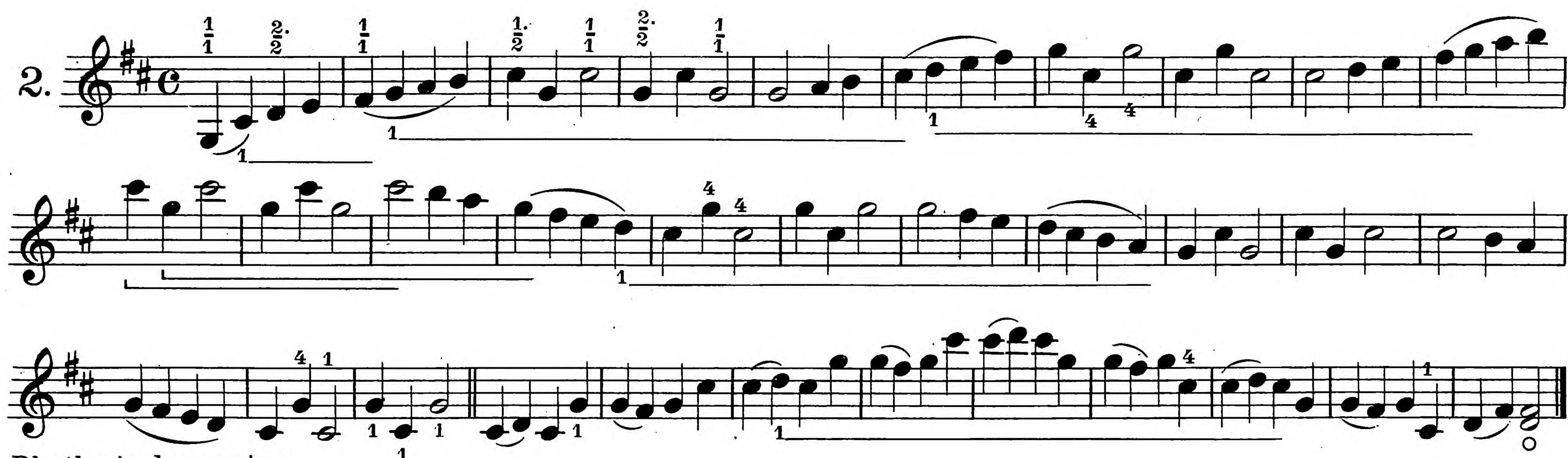


5a.

### 3<sup>me</sup> Position.

The image displays a page of musical notation for a piece in D major, indicated by two sharps (F# and C#) in the key signature. The notation is arranged in five staves, each beginning with a treble clef. The music consists of a series of notes, rests, and fingerings, with some notes beamed together. The first staff begins with a '1.' and a '2' below the first note. The second staff has a '1' above the first note and a '4' above the fourth note. The third staff has a '1' above the first note and a '4' above the fourth note. The fourth staff has a '1' above the first note and a '4' above the fourth note. The fifth staff has a '1' above the first note and a '4' above the fourth note. The notation includes various musical symbols such as notes, rests, and fingerings, and is presented in a clear, legible format.





Rhythmical exercises.  
*Rhythmische Übungen.*  
 Exercices rythmiques.



5<sup>b</sup>.

4<sup>th</sup> Position.

4. Lage.

4<sup>me</sup> Position.





First system: Treble clef, key of D major (two sharps). Measure 1 starts with a whole note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362, F#362, G362, A362, B362, C363, D363, E363, F#363, G363, A363, B363, C364, D364, E364, F#364, G364, A364, B364, C365, D3



5th Position.

5<sup>c</sup>.  
5. Lage.5<sup>me</sup> Position.

1.

2.

Rhythmical exercises.  
Rhythmische Übungen.  
Exercices rythmiques.

1.

2.

3.

4.

5.

6.

7.



8.  $\frac{1}{3}$   $\frac{1}{1}$   $\frac{3}{3}$   $\frac{1}{1}$   $\frac{9}{1}$   $\frac{3}{3}$   $\frac{1}{1}$

9.  $\frac{1}{1}$   $\frac{3}{3}$   $\frac{1}{1}$

10.  $\frac{1}{1}$   $\frac{1}{1}$

11.  $\frac{1}{4}$   $\frac{4}{4}$

12.  $\frac{3}{4}$

IV

5<sup>d</sup>.

### 6<sup>th</sup> Position:

*6. Lage.*

### 6<sup>me</sup> Position.

The image displays a musical score for the song "The Rose Tree." It consists of two systems, each with a vocal melody line and a piano accompaniment line. The key signature is D major (two sharps) and the time signature is 2/4.

**System 1:**

- Vocal Melody:** The first line begins with a treble clef, a key signature of two sharps, and a common time signature. The melody starts on a whole note G4, followed by a half note A4, and then a series of eighth and sixteenth notes. The second line continues the melody with various note values and rests, including a measure with a whole note G4 and a half note A4.
- Piano Accompaniment:** The first line starts with a treble clef, a key signature of two sharps, and a common time signature. The accompaniment features a series of chords and single notes, including a measure with a whole note G4 and a half note A4. The second line continues the accompaniment with various note values and rests, including a measure with a whole note G4 and a half note A4.

**System 2:**

- Vocal Melody:** The first line begins with a treble clef, a key signature of two sharps, and a common time signature. The melody starts on a whole note G4, followed by a half note A4, and then a series of eighth and sixteenth notes. The second line continues the melody with various note values and rests, including a measure with a whole note G4 and a half note A4.
- Piano Accompaniment:** The first line starts with a treble clef, a key signature of two sharps, and a common time signature. The accompaniment features a series of chords and single notes, including a measure with a whole note G4 and a half note A4. The second line continues the accompaniment with various note values and rests, including a measure with a whole note G4 and a half note A4.



### 7<sup>th</sup> Position.

5<sup>e</sup>.

### 7. Lage.

### 7<sup>me</sup> Position.

1. 

The musical score is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a common time signature (C). The melody is composed of eighth and sixteenth notes, often beamed together in groups. The first line begins with a treble clef, a key signature of one sharp, and a common time signature. The melody starts on a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The second line continues the melody, featuring a half note G4 and a quarter note A4. The third line shows a half note G4 and a quarter note A4. The fourth line concludes the melody with a half note G4 and a quarter note A4. The score is marked with various fingering numbers (1, 2, 3, 4) and includes a first ending bracket at the end of the first line.





Rhythmical exercises.  
*Rhythmische Übungen.*  
 Exercices rythmiques.



## 6.

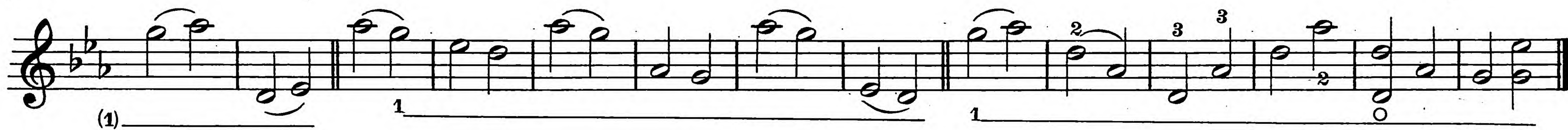
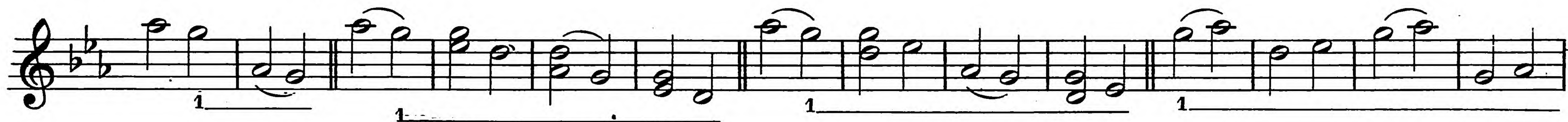
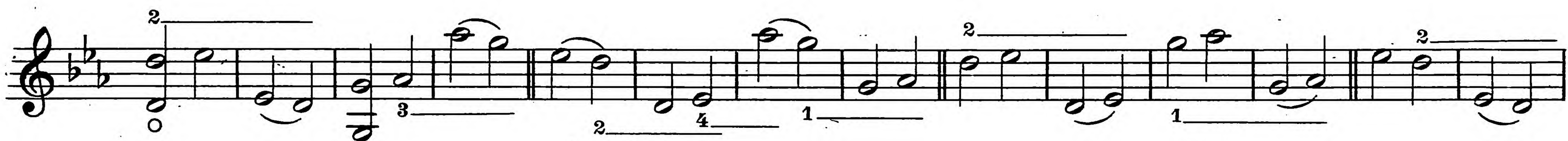
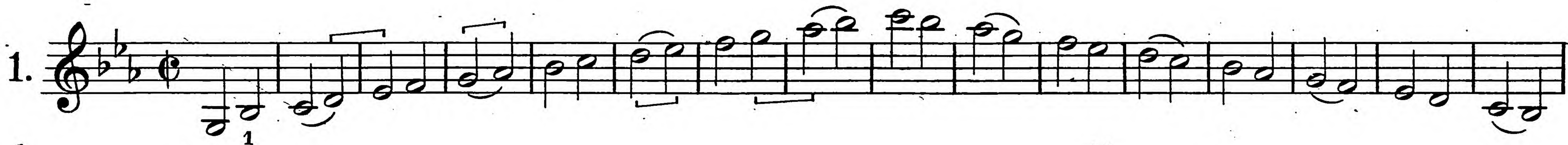
Semi-tone and tritone in E $\flat$  major (2<sup>nd</sup>-7<sup>th</sup> position).  
Scale of E $\flat$  major with rhythmical changes.

*Halbton und Triton in Es dur (2.-7. Lage).*  
*Rhythmisierte Es dur Tonleiter.*

Demi-ton et Triton en Mi $\flat$  majeur (2<sup>me</sup>-7<sup>me</sup> position).  
Gamme rythmique de Mi $\flat$  majeur.

2<sup>nd</sup> Position.

2. Lage.

2<sup>me</sup> Position.



Rhythmical exercises.  
*Rhythmische Übungen.*  
 Exercices rythmiques.

1. 0

2.

3.  $\frac{1}{3}$   $\frac{1}{1}$   $\frac{3}{3}$   $\frac{1}{1}$

4.  $\frac{1}{2}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$

5.  $\frac{1}{1}$   $\frac{3}{3}$   $\frac{1}{1}$   $\frac{3}{3}$

6.  $\frac{1}{1}$   $\frac{2}{2}$   $\frac{3}{4}$   $\frac{1}{1}$   $\frac{1}{2}$   $\frac{2}{4}$

7.

8.  $\frac{1}{1}$   $\frac{1}{1}$

9.

6a.

3<sup>rd</sup> Position.

3. Lage.

3<sup>me</sup>. Position.

1. 0

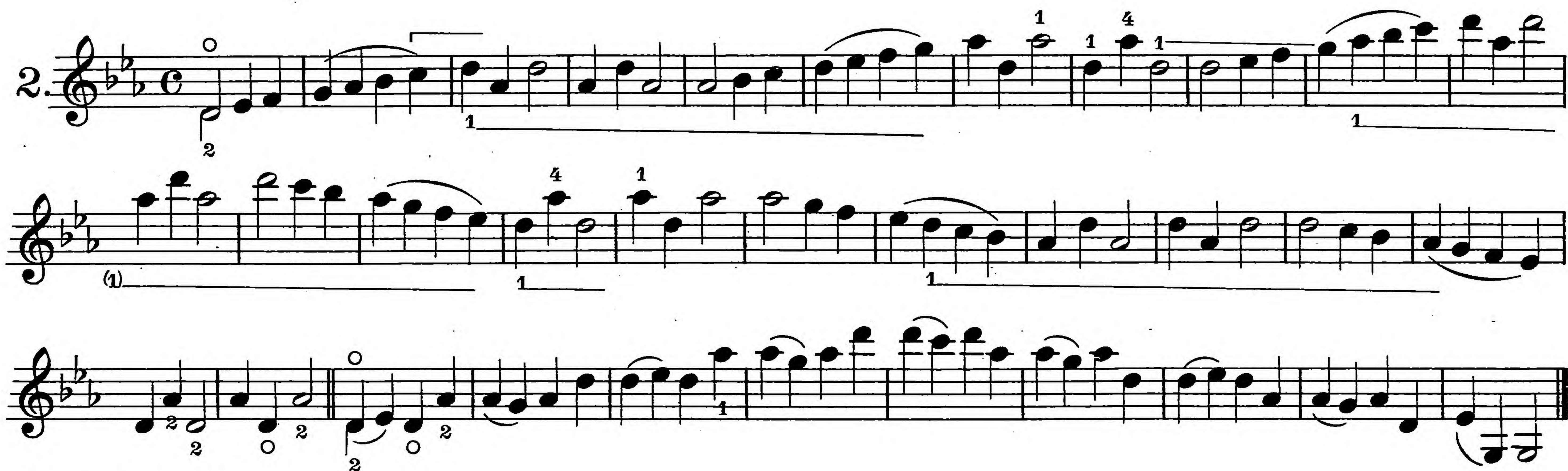
2.

3.  $\frac{1}{1}$   $\frac{2}{2}$   $\frac{3}{4}$   $\frac{1}{1}$   $\frac{1}{2}$   $\frac{2}{4}$

4.  $\frac{1}{1}$   $\frac{1}{1}$

5.





Rhythmical exercises.  
*Rhythmische Übungen.*  
 Exercices rythmiques.



6b.

4th Position.

4. Lage.

4me Position.







Rhythmical exercises.  
*Rhythmische Übungen.*  
Exercices rythmiques.





5<sup>th</sup> Position.

5. Lage.

5<sup>me</sup> Position

1.

2.

Rhythmical exercises.  
 Rhythmische Übungen.  
 Exercices rythmiques.

1.

2.

3.

4.



5.

6. *p* *cresc.* *f* *dim.*

7.

8. *p*

6<sup>d</sup>.

6<sup>th</sup> Position.

6. Lage.

6<sup>me</sup> Position.

1. *IV*

2. *IV*



7<sup>me</sup> Position:

Ševčík Op.11.VIa



The image displays three staves of musical notation for the song 'The Rose Tree'. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The melody is written on a single staff, with lyrics 'The Rose Tree' written below it. The second staff continues the melody, with lyrics 'The Rose Tree' written below it. The third staff continues the melody, with lyrics 'The Rose Tree' written below it. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written in a simple, sans-serif font.

Rhythmical exercises.  
*Rhythmische Übungen.*  
Exercices rythmiques.

[illegible]



## Abbreviations and Signs.

Designation of the Length of the Bow by means of fractions:

$\frac{1}{1}$	Whole Bow.
$\frac{1}{2}$	Half Bow.
$\frac{1}{2}$	First Half.
$\frac{2}{2}$	Second Half.
$\frac{1}{3}$	One Third.
$\frac{2}{3}$	Two Thirds.
$\frac{1}{3}$	First Third.
$\frac{2}{3}$	Second Third.
$\frac{3}{3}$	Third Third.
$\frac{1}{4}$	One Quarter.
$\frac{3}{4}$	Three Quarters.
$\frac{1}{4}, \frac{2}{4}, \frac{3}{4}, \frac{4}{4}$	First, Second, Third, Fourth Quarter.
$\frac{2}{4}, \frac{3}{4}$	Second and Third Quarters.
□	Down-bow.
∨	Up-bow. <sup>1)</sup>
—	Broad Bow.
..	Short, detached (staccato), hammered (martelé).
''	Springing, bounding, (sautillé; spiccato; saltato).
)	Lift Bow.
/	Kunstpause (Luftpause) <sup>2)</sup>
I	First String, E.
II	Second String, A.
III	Third String, D.
IV	Fourth String, G. <sup>3)</sup>
o	Open String.
Sul E,	on the E-string.
1	First Finger remains on string.
—	The little hook indicates which finger is to remain on string.
M.	Middle of the Bow.
Fr.	At the Nut.
Sp.	At the Point.

## Abkürzungen und Zeichen.

Bezeichnung der Bogenlänge durch Bruchzahlen.

$\frac{1}{1}$	Ganzer Bogen.
$\frac{1}{2}$	Halber Bogen.
$\frac{1}{2}$	Erste Hälfte.
$\frac{2}{2}$	Zweite Hälfte.
$\frac{1}{3}$	Ein Drittel des Bogens.
$\frac{2}{3}$	Zwei Drittel des Bogens.
$\frac{1}{3}$	Erstes Drittel.
$\frac{2}{3}$	Zweites Drittel.
$\frac{3}{3}$	Drittes Drittel.
$\frac{1}{4}$	Ein Viertel des Bogens.
$\frac{3}{4}$	Drei Viertel des Bogens.
$\frac{1}{4}, \frac{2}{4}, \frac{3}{4}, \frac{4}{4}$	Erstes, zweites, drittes, vier- tes Viertel des Bogens.
$\frac{2}{4}, \frac{3}{4}$	Zweites und drittes Viertel.
□	Herunterstrich.
∨	Hinaufstrich. <sup>1)</sup>
—	Breit gestossen (gezogen).
..	Abgestossen, gehämmert (martelé staccato).
''	Springend, geworfen (sautillé; spiccato).
)	Bogen heben.
/	Kunstpause (Luftpause) <sup>2)</sup>
I	Erste Saite, E.
II	Zweite Saite, A.
III	Dritte Saite, D.
IV	Vierte Saite, G. <sup>3)</sup>
o	Leere Saite.
Sul E,	Auf der E-Saite.
1	Liegenlassen des ersten Fingers.
—	Liegenlassen des Fingers auf wel- chen das Häkchen zeigt.
M.	Mitte des Bogens.
Fr.	Am Frosch.
Sp.	An der Spitze.

## Abréviations et Signes.

Division de l'archet au moyen de fractions.

$\frac{1}{1}$	Tout l'archet.
$\frac{1}{2}$	Demi-archet.
$\frac{1}{2}$	Première moitié.
$\frac{2}{2}$	Seconde moitié.
$\frac{1}{3}$	Un tiers de l'archet.
$\frac{2}{3}$	Deux tiers de l'archet.
$\frac{1}{3}$	Premier tiers.
$\frac{2}{3}$	Deuxième tiers.
$\frac{3}{3}$	Troisième tiers.
$\frac{1}{4}$	Un quart de l'archet.
$\frac{3}{4}$	Trois quarts de l'archet.
$\frac{1}{4}, \frac{2}{4}, \frac{3}{4}, \frac{4}{4}$	Premier, deuxième, troisième, quatrième quart.
$\frac{2}{4}, \frac{3}{4}$	Deuxième et troisième quart.
□	Tirez
∨	Poussez. <sup>1)</sup>
—	Largement.
..	Bref, martelé (staccato).
''	Sautillé (spiccato).
)	Levez l'archet.
/	Kunstpause (Luftpause) <sup>2)</sup>
I	Première corde, Mi.
II	Deuxième corde, La.
III	Troisième corde, Ré.
IV	Quatrième corde, Sol. <sup>3)</sup>
o	Corde à vide.
Sul Mi,	Sur le mi.
1	Retenez le premier doigt sur la corde.
—	Retenez le doigt indiqué par le crochet.
M.	Milieu de l'archet.
Fr.	Au talon de l'archet.
Sp.	À la pointe de l'archet.

1) Unless otherwise indicated, the first measure begins at the nut.  
2) Lift Bow and make a brief rest.  
3) No practising should be done on strings not true in the fifths.

1) Ohne Bezeichnung der Richtung beginnt der Anfangstakt immer am Frosch.  
2) Bogen heben und kurze Pause machen.  
3) Auf nicht quintenreinen Saiten soll nicht geübt werden.

1) Faute d'indication spéciale on commence la première mesure au talon.  
2) Levez l'archet en faisant un bref silence.  
3) On ne doit jouer que sur des cordes absolument justes.



# CONTENTS OF SCHOOL OF INTONATION

By OTAKAR SEVČIK

OPUS II

## CLASSIFICATION OF THE SUBJECT-MATTER.

- Part I** —Introduction to the 1st Position.
- " **IIa** —1st Position. }  
 " **IIb<sup>1</sup>** —1st Position. } **Supplementary\***  
 " **III** —1st Position. }  
 " **IV** —1st Position. }
- \*Part V**—The rhythmic Major Scales from Parts IIa and IIb.—Pieces. (1st position, Grade I) with piano.<sup>2</sup>
- " **V** —Introduction to the 2d-7th Position. Supplementary: Parts IIb, III and IV; also the 2d violin to the 29 Duettinos from Parts I, IIa and IIb.
- " **VIa** —2d-7th Position. } **Supplementary†**  
 " **VIb** —2d-7th Position. }  
 †40 Bohemian Melodies in the 2d-7th position.
- " **VIc** —2d-7th Position.—40 Bohemian Melodies. Supplementary: Parts VIa and VIb.
- " **VII** —2d-7th Position.—Supplementary: Part XII (Introduction to Shifting).
- " **VIII** —2d-7th Position.
- " **IX** —2d-7th Position. }  
 " **X** —2d-7th Position. } **Supplementary§**  
 " **XI** —2d-7th Position. }
- §Part XII**—The 2d violin to the 40 Bohemian Melodies (Part VIc).—W. A. Mozart, Sonatas for violin and piano, No. 4, 7, and others.
- " **XII<sup>3</sup>** —2d-7th Position.—Introduction to Shifting. Supplementary: Sonatas of W. A. Mozart, Nos. 4, 7, and others.
- " **XIII<sup>4</sup>**—Transitional Tone used in Shifting—Diatonic Scales in a Variety of Forms through 3 Octaves. Supplementary: Concert-studies: Rode, Concerto No. 6; Viotti, Concerto No. 23; Pieces from Grade III.
- " **XIV** —Intonation of Double Stops. Supplementary: Continuation of Concert-studies and Pieces from Grades III and IV.

<sup>1</sup> Because the sense of rhythm varies in individuals, the exercises in Parts IIa and IIb may be studied independently, without keeping pace with the parallel exercises for the left hand. In this case the omission of these exercises in bowing must be made up in the following Parts.

<sup>2</sup> It is of great importance for the beginner to play frequently with piano accompaniment. The difference in tone-color between the violin and the piano, the harmonic structure of the music, the fine nuances in the piano-part, all tend to guide, even urge, the beginner toward pure intonation, proper crescendos and decrescendos, and correct accentuation. Thus he is almost compelled to produce a more beautiful tone and to render the music with taste. For these reasons he may study, even at an early stage, in connection with Parts II-IV correspondingly easy pieces with piano accompaniment.

<sup>3</sup> To be studied concurrently with Parts VIa, VIb, VIc and VII.

<sup>4</sup> To be studied concurrently with Parts VIII, IX, X and XI.

## EINTEILUNG DES LEHRSTOFFES

- Abteilung I** —Einführung in die erste Lage.
- " **IIa** —1. Lage. }  
 " **IIb<sup>1</sup>** —1. Lage. } **Nebenbei vorzunehmen\***  
 " **III** —1. Lage. }  
 " **IV** —1. Lage. }
- \*Abt. V**—Die rhythmisierten Dur-Tonleitern aus Abt. IIa und IIb.—Vortragsstücke (1. Lage, Stufe I) mit Klavier.<sup>2</sup>
- " **V** —Einführung in die 2.-7. Lage. Dazu: Abt. IIb, III und IV, sowie die zweite Violinstimme zu den 29 Duettinen aus Abt. I, IIa und IIb.
- " **VIa** —2.-7. Lage. } **Dazu†**  
 " **VIb** —2.-7. Lage. }  
 †40 böhmische Weisen in der 2.-7. Lage.
- " **VIc** —2.-7. Lage.—40 böhmische Weisen. Dazu: Abt. VIa und VIb.
- " **VII** —2.-7. Lage.—Dazu: Abt. XII (Einführung in den Lagenwechsel).
- " **VIII** —2.-7. Lage.
- " **IX** —2.-7. Lage. }  
 " **X** —2.-7. Lage. } **Dazu§**  
 " **XI** —2.-7. Lage. }
- §Abt. XII**—Die zweite Violinstimme aus den 40 böhmischen Weisen (Abt. VIc).—W. A. Mozart, Sonaten für Violine u. Klavier, Nr. 4, 7, u. a.
- " **XII<sup>3</sup>** —2.-7. Lage.—Einführung in den Lagenwechsel. Dazu: Sonaten von W. A. Mozart, Nr. 4, 7, u. a.
- " **XIII<sup>4</sup>** —Lagenverbindungen. Diatonische Tonleitern in verschiedener Form durch 3 Oktaven. Dazu Konzertstudien: Rode, Konzert Nr. 6; Viotti, Konzert Nr. 23 und Vortragsstücke aus der 3. Stufe.
- " **XIV** —Intonieren der Doppelgriffe. Dazu: Fortsetzung der Konzertstudien und Vortragsstücke aus der 3. und 4. Stufe.

<sup>1</sup> Da die rhythmischen Anlagen nicht bei jedem Mann die gleichen sind, können die rhythmischen Uebungen aus Abt. IIa und IIb selbständig vorgenommen werden, ohne mit den gleichlaufenden Uebungen für die linke Hand gleichen Schritt zu halten. In diesem Falle jedoch sind diese Bogenübungen bei den folgenden Abteilungen nachzuholen.

<sup>2</sup> Häufiges Spielen mit Klavier ist für den Anfänger von grösster Wichtigkeit. Die Klangverschiedenheit zwischen Geige und Klavier, die vollen Harmonien des Stückes, die feine Nuancierung in der begleitenden Klavierstimme leiten und drängen den Anfänger zum reinen Intonieren, zum Anschwellen und Abschwächen, zum Akzentuieren der Töne. Er wird geradezu gezwungen den Ton schön zu bilden und das Musikstück geschmackvoll vorzutragen. Deshalb kann man schon neben Abt. II-IV entsprechend leichtere kleine Stücke mit Klavier vornehmen.

<sup>3</sup> Neben Abt. VIa, VIb, VIc und VII vorzunehmen.

<sup>4</sup> Neben Abt. VIII, IX, X und XI vorzunehmen.

## ARRANGEMENT DES MATIÈRES.

- Partie I** —Introduction à la première position.
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 " **IIb<sup>1</sup>** —1re Position. } **Matières Supplémentaires.\***  
 " **III** —1re Position. }  
 " **IV** —1re Position. }
- \*Partie V**—Les Gammes majeures rythmiques des Parties IIa et IIb.—Compositions (1re position, Degré I) avec piano.<sup>2</sup>
- " **V** —Introduction à la 2me-7me Position. Matières supplémentaires: Parties IIb, III et IV; aussi le second violon des 29 Duettini des Parties I, IIa et IIb.
- " **VIa** —2me-7me Position. } **Matières**  
 " **VIb** —2me-7me Position. } **Supplémentaires†**  
 †40 Mélodies bohémiennes dans la 2me-7me position.
- " **VIc** —2me-7me Position.—40 Mélodies bohémiennes. Matières supplémentaires: Parties VIa et VIb.
- " **VII** —2me-7me Position.—Matières Supplémentaires: Partie XII (Introduction au démanché).
- " **VIII** —2me-7me Position.
- " **IX** —2me-7me Position. } **Matières**  
 " **X** —2me-7me Position. } **Supplémentaires§**  
 " **XI** —2me-7me Position. }
- §Partie XII**—Le second violon des 40 Mélodies bohémiennes (Partie VIc).—W. A. Mozart, Sonates pour violon et piano, Nos. 4, 7, etc.
- " **XII<sup>3</sup>** —2me-7me Position.—Introduction au démanché. Matières supplémentaires: W. A. Mozart, Sonates pour violon et piano, Nos. 4, 7, etc.
- " **XIII<sup>4</sup>**—Note de transition.—Gammes diatoniques en diverses formes parcourant 3 octaves. Matières supplémentaires: Études de Concert: Rode, Concert No. 6; Viotti, Concert No. 23; compositions du degré III.
- " **XIV** —Intonation des doubles cordes. Matières supplémentaires: Continuation des Études de Concert et compositions des degrés III et IV.

<sup>1</sup> Le sens du rythme n'étant pas le même chez tous les individus, il est possible d'étudier les exercices rythmiques des Parties IIa et IIb indépendamment, sans égard aux exercices parallèles pour la main gauche. Dans ce cas il faut compléter plus tard ces exercices d'archet pendant l'étude des parties suivantes.

<sup>2</sup> Pour le commençant il est de la plus grande importance de jouer souvent avec accompagnement de piano. Le timbre différent du violon et du piano, les accords pleins de la composition les nuances de l'accompagnement, tout cela conduit, et même entraîne l'élève à une intonation juste, à faire les crescendi et decrescendi, à observer l'accentuation des notes. Tous ces détails le forcent à cultiver une belle sonorité et à interpréter les œuvres avec goût. Pour cela il peut déjà commencer l'étude de pièces faciles avec piano conjointement aux exercices des Parties II-IV.

<sup>3</sup> À étudier conjointement aux Parties VIa, VIb, VIc, VII.

<sup>4</sup> À étudier conjointement aux Parties VIII, IX, X, XI.